



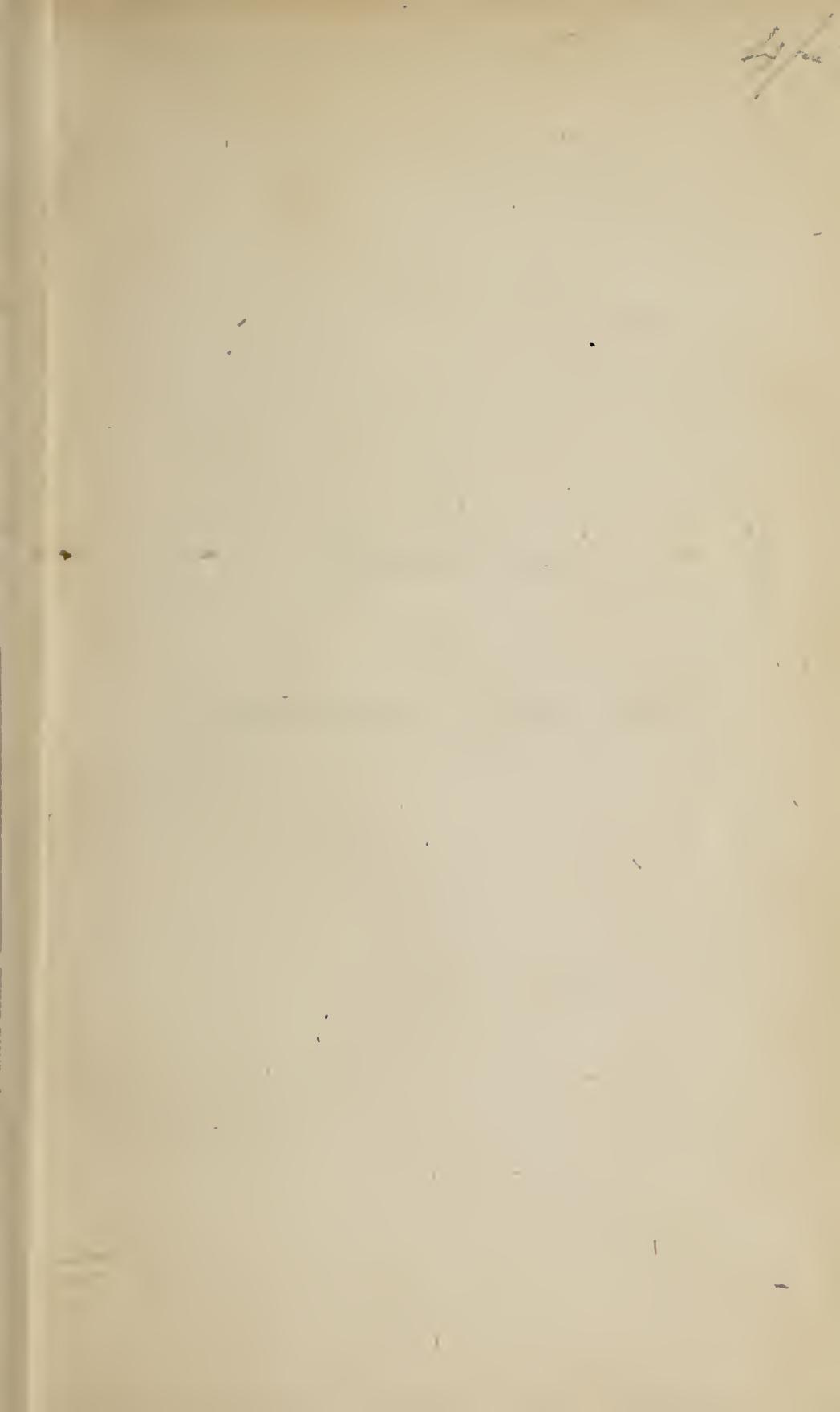
R3336411

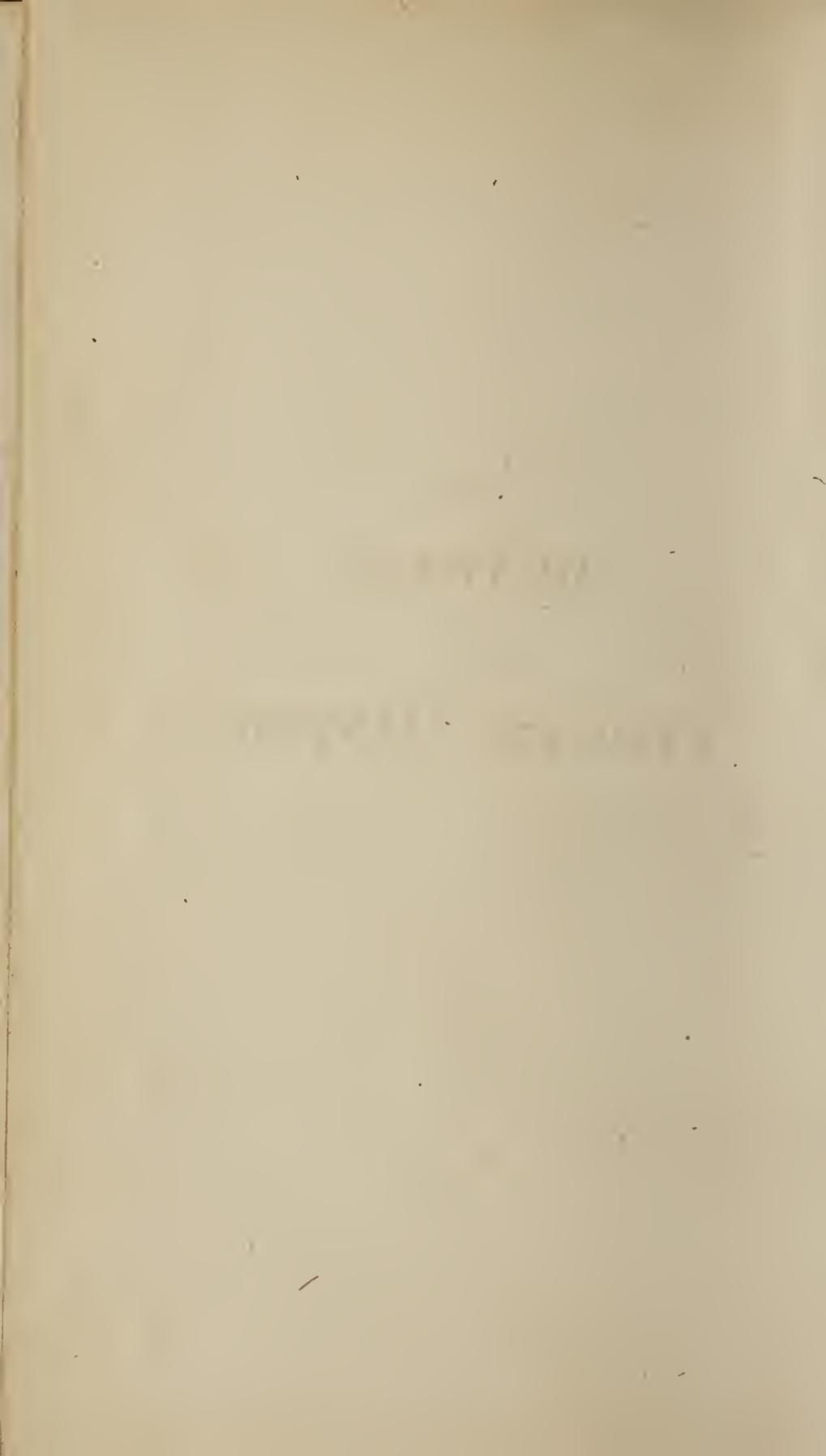


*Thomas Fisher
Rare Book Library*

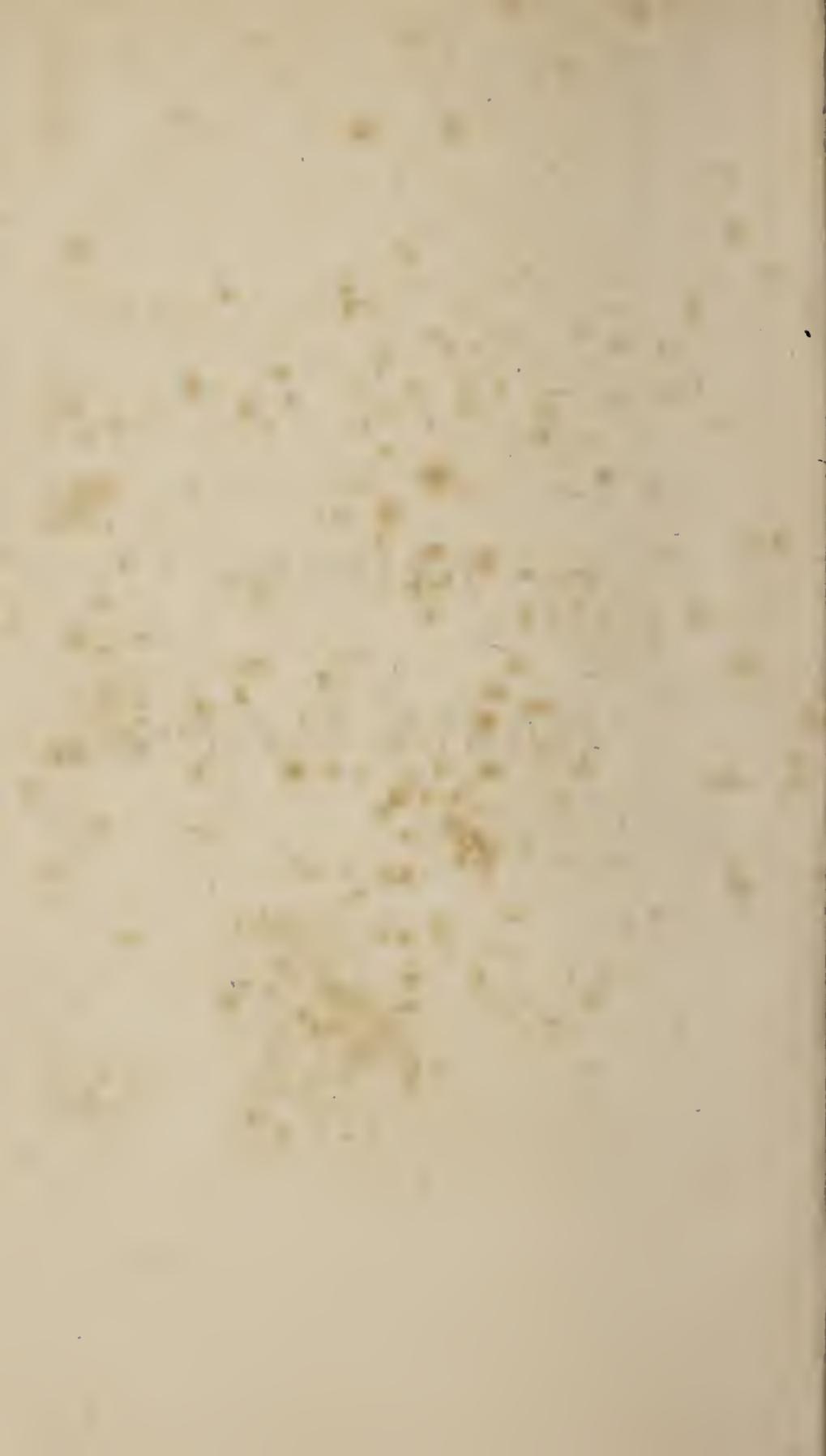
UNIVERSITY OF TORONTO

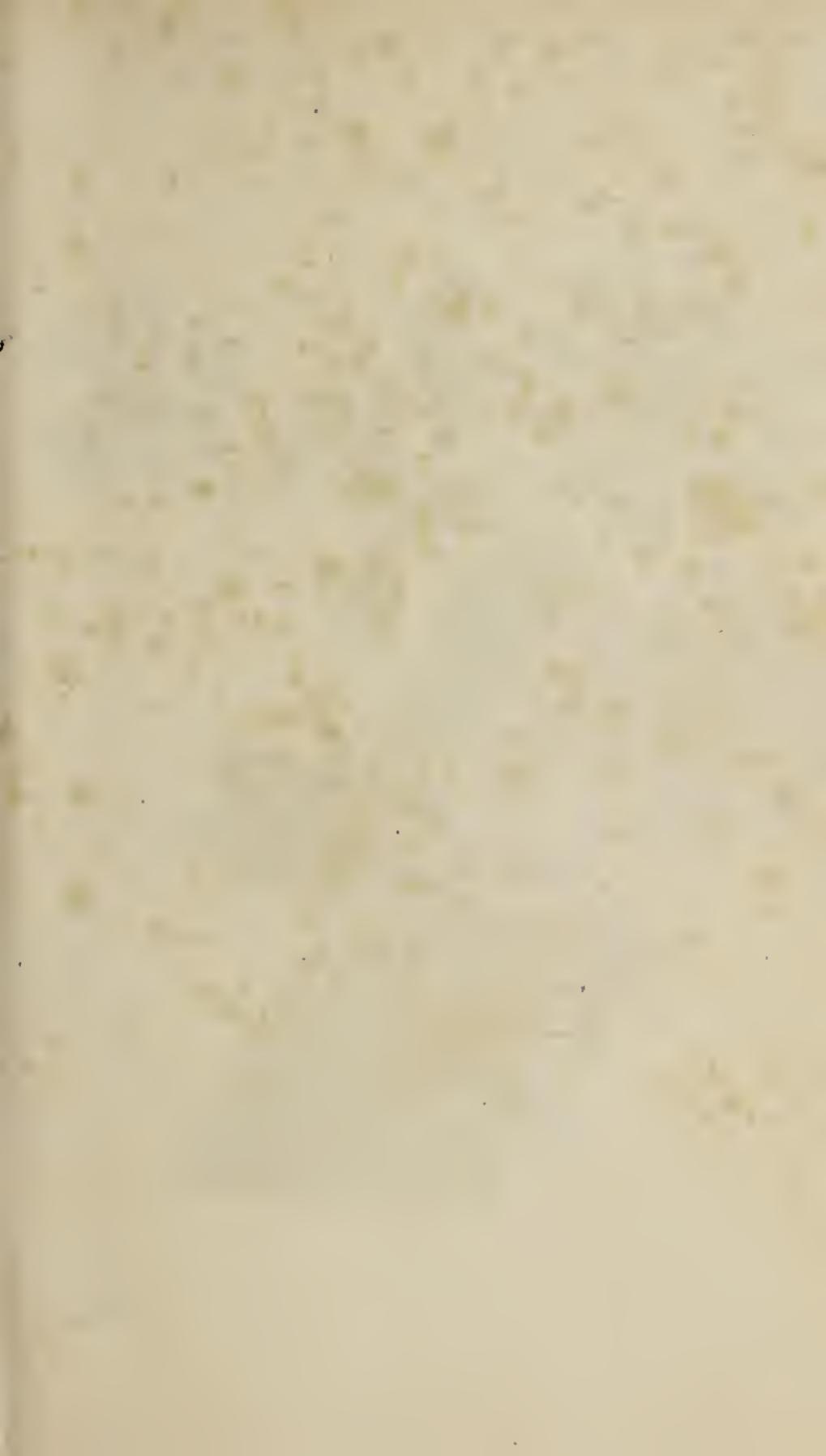
Frances A. Phelon
Junker office -
^{Aunt}
by Mansall





ON
DRAWING
AND
FLOWER PAINTING.







ELEMENTS
OF
DRAWING
AND
FLOWER PAINTING,

OPAQUE AND TRANSPARENT WATER-COLOURS.

BY MRS. E. E. PERKINS,

HONORED BY THE ESPECIAL PATRONAGE OF HER ROYAL HIGHNESS
THE DUCHESS OF KENT.



LONDON :
T. HURST, 65, ST. PAUL'S CHURCH-YARD.

1834.

J. AND C. ADLARD, PRINTERS,
BARTHOLOMEW CLOSE.

CONTENTS.

EXPLANATORY INTRODUCTION	vii.
CHAPTER I.—Sitting to draw	1
Light	2
Holding the pencil	3
CHAPTER II.—To restrain too eager an inclination to commence colours	5
CHAPTER III.—Recommendations for outlining skeleton leaves	6
Doubts of capacity	7
Doubts relieved	8
CHAPTER IV.—Connecting leaves to stem and blossom	10
CHAPTER V.—Means of correct imitations	12
Distinguished artists, their economy, &c.	13
Materiel and colours necessary for flower painters	13 to 15
Order	16

Exhibition of the full strength of the opaque colours	17
Of Hooker's greens	18
Of transparent colours	19 to 20
To render opaque colours more light	22
To reduce transparent colours	22
To mix colours	23
The quantity of water necessary to be on the palette at one time	ib.
To soften harsh colours	24
To brighten carmine	ib.
Advantages of using the opaque colours	25
On holding the sable brush	26
To obtain its finest point	ib.
On beginning to paint leaves from nature	27
Shadow	29
Edges and apex	ib.
Fibres	ib.
The reason for the minutiae on leaves	30
Painting the blossom	31
Observations	33
Advertisement	34
APPENDIX: An Index to the ordinary garden plants in blossom in each month of the year	37
Plates	51

EXPLANATORY INTRODUCTION.

A LIVING writer has observed that readers in general never trouble themselves with Prefaces and Introductions ; but he adds, that by this neglect they not unfrequently miss the design of the author, and lose half the benefit which the work would otherwise convey.

The authoress of the following pages admits that she is anxious that her Preface should be read ; not on her own

account, but because she is persuaded that those who may honor her little work with their attention will enter on its study much more advantageously when acquainted with the motives and views with which it has been prepared.

Though “mind has no sex,” yet the usual and necessary forms of society restrain females from many pursuits which are open to the competition of the other sex.

Happily, however, the unbounded field of nature and the elegant resources of art are, to a considerable extent, open to them.

In the former it may be presumed and hoped they may meet something more than mere amusement; and that, in fact, with the beauty and perfection of all that they study they may be led to “look through Nature up to Nature’s God.”

Among all the beautiful objects of nature none are more beautiful than flowers, and of all the elegant arts none is more deserving cultivation than that which enables us to transfer and fix those beauties which in nature, alas! are as transient as they are captivating. But, though this art presents no difficulties that may not be surmounted by industry and a proper course of study, it must not be concealed

that excellence is but of rare occurrence. The reason is that NATURE is neglected, and her place supplied by the miserable caricatures of her beauties which the shops furnish for the imitation of the pupil.

It is to be lamented also, that at a period so distinguished by the encouragement of science, there is not before the public more than two botanical periodicals that in point of coloring are passable. With these exceptions, truth and beauty appear to be sacrificed either to ignorance or lucre.

Those who are content to imitate nature at second-hand, and copy from a

copy, must not hope even to approach the great original. The utmost they can expect to attain is, faithfulness to their pattern: faithfulness to nature is out of the question. All the imperfections of the first copy will be transferred to the second.

The plan recommended in the following brief treatise is very different.

The authoress would earnestly impress upon the pupil the absolute necessity, that from the very commencement of her studies, as at p. 6, refering to Plates 8, 9, 10, and 11, her model should be accompanied by nature herself. By no other method

will she be able to realize her own desires and hopes, if fixed on the attainment of excellence.

Peculiar opinions, on the subject of genius, have discouraged many from the practice of the elegant arts. Not feeling any very decided predilection for one branch in particular, they have somewhat rashly concluded that they were destitute of a taste for either, and have in consequence become indifferent to all. This is a feeling which ought to be discouraged. It is beneficial neither to the individual nor to society. In a little work,* recently pub-

* “A Treatise on Haberdashery, &c.,” published by Mr. Hurst, St. Paul’s Church-yard.

lished, the author says, “To whatever excellence A. has arrived, B., by industry, may at the very least reach respectability.” From this few punctual observers will dissent. It is a truth daily illustrated, and affords a strong argument against the theory of phrenology, as hitherto explained. Genius perhaps is nothing more than a strong love for any science or art, or branch of knowledge, accidentally excited, but strengthened, matured, and refined by industrious and careful cultivation. That such a passion may be *acquired*, is evident from the fact, that sometimes fashion and sometimes necessity call it forth in those, who, without such

stimulus, would never have manifested anything extraordinary. Study and practice, then, perfect that which circumstance has developed.

It follows therefore that the intimations of genius previous to attempting an art, are not necessarily essential to its possession, nor in ordinary cases to be expected. They have frequently been elicited by a judicious course of instruction, where their presence was not expected; and, when such is the case, the progress is wonderful.

So numerous are the beauties which nature presents—so boundless the field

which she offers for the exercise of talent, that it is surprising an art so beautiful and feminine as that of flower-painting is so little practised. Its neglect is probably occasioned by the miserable mode in which it is usually taught and studied, from copies which appear designed

“To mar fair nature’s lineaments divine.”

heterogeneous masses of gaudy color, and clumsy, rugged, unmarked outlines. In nature, on the contrary, all is elegance, grace, softness, and beauty. To nature then let the pupil turn.

Having endeavoured to clear away the

objections generally raised against attempting any art or science, from the supposed absence of genius and taste, and it is to be hoped not altogether without success, the authoress solicits the attention of the reader to her course of graduated instruction.

Sir John Conroy is honored
with the Duchy of Kent's command
to return to Miss E. S. Parkers,
the drawing, she sent for
Her Royal Highness; Inspection
and to state that she has
permission to use Her Royal
Highness' name as patronizing
her work, -

Morris Castle
29-August 1855

ok

te

p

is

c

c

ELEMENTS
OF
FLOWER PAINTING,
§c.

CHAPTER I.

THE pupil being provided with a pen-knife, a sheet of drawing-paper, and one of Langdon's H. pencils, which must be neatly pointed, should be sensible of the necessity of

Sitting to Draw

in an easy and graceful position. Too upright a posture keeps the eye too dis-

tant from the object ; and stooping is not only injurious to health, but extends the elbows too much, and forces the hand into an inelegant and improper position.

Situation for Light.

The pupil should be so seated that the light may come on the left side, or over the left arm. The subject should be placed before her a little to the right of the centre, in order to give space for the left hand and arm to have an easy, unincumbered, and firm rest, thereby leaving the right entirely at liberty for the use of the pencil or brush. No lady, observing these rules, will require that expensive, cum-

brous, and old-fashioned appendage, a *table* drawing-board.

Holding the Pencil.

Sketching and drawing require more freedom and greater ease than writing ; it is therefore necessary that particular attention should be directed, at the earliest period, to this essential point. The pencil should be held farther from the point than a pen is, in writing ; it should be sustained between the thumb and fore-finger, the second finger being bent under a little, so that the pencil may lie along the side of the nail. The pupil should then exercise herself (under careful superintendance,) in moving the pencil in every

direction ; bending the joints of the fingers and thumb, till she can draw regular and irregular curves with ease and confidence, without extending the elbow. In the first stage, nothing will be so beneficial as the practice of drawing geometrical figures, but without the assistance of either rule or compass. It accustoms the eye to judge with greater precision of the general forms, distances, and sizes of all objects ; a point which, in flower painting, is of the highest importance ; for, whether in the flower, the leaf, or the stem, we find all the lines to be curves of different degrees. Six lessons are, therefore, devoted to this exercise, (Plates 1 to 6;) and the pupil will do well to devote to them her best attention.

CHAPTER II.

THE pupil should not be in haste to advance to the use of color. Even when a tolerable proficiency has been attained in forming the geometrical figures in Plates 1 to 6, the pencil should for some time be the only instrument; not only because correctness of outline is absolutely indispensable, but also because, in naked penciling, improvement, or the want of it, is more distinctly perceptible.

CHAPTER III.

THE pupil's attention should now be directed to the Plates of *Skeleton Leaves*, Plates 8, 9, 10, and 11. She should examine them carefully. First, the curve of the principal fibre, (and which is the continuation of what is botanically called the petiolus,) dividing the disk of the leaf into equal parts. Secondly, those dividing and subdividing each half of it. Lastly, those at the side-edges and apex. After which, let her obtain a freshly picked leaf of the kind, compare the ske-

leton sketch with it, and then, with the original leaf by its side, *copy the skeleton.*

Especial care must be taken that the pencil-marks are delicately fine and soft.

It is by no means unlikely that the pupil, when about to study this practical lesson, may doubt her capacity to follow it, or even, after the first or second attempt, may be so much discouraged by the disparity of the original and her production, as to require some persuasion to induce her to pursue what is apparently so unsatisfactory an occupation.

Where this painful want of confidence exists, the pupil may be permitted to copy such Plates on transparent tracing-paper, which being placed over them, ensures the true shape of the leaf. This plan, combined with the previous mastery of Plates 1 to 7, facilitates the acquirement of neatness and freedom in the delineation of leaves, prepares the hand for the formation of them more rapidly, and overcomes the otherwise insurmountable barrier offered by excessive diffidence. The system, however, should not be pursued in the slightest manner beyond the limits of merely elementary study.

Plates 8, 9, 10, and 11, the pupil will first attempt, by copying each of the leaves separately.

CHAPTER IV.

FROM the repeated practice of the foregoing lessons, it is reasonable to suppose the pupil may have acquired some degree of freedom in outline. She should now be encouraged to attempt connecting the leaves of one of her previous copies with the stem, which she may of course gather from its parent stock, observing most minutely the distance and the manner in which the footstalk of each leaf emanates from it, as well as the position in which the leaves separately fall. Having done so, she should, on a separate piece of

paper, endeavour to outline the flower itself, if in bloom ; and, after a trial or two, it is more than probable, from her previous application, she will produce a tolerable resemblance. When this is accomplished, it may be attached to the previously prepared stem and leaves, and the pupil may enter upon the delightful occupation of coloring.

CHAPTER V.

THE power of producing a correct imitation of nature in colors, is not to be attained by rule, but by observation and perseverance; though the acquisition of it will be facilitated by attention to the following directions as to

Colors and other Materials
necessary for that purpose.

The most distinguished artists have

been no less celebrated for the economy of their agents than for the brilliancy of their results, and it may be laid down as a *principle*, that the less complicated the artist's *materiel* the better.

In addition to the knife, pencil, and paper, previously named, the following are indispensable:

- 1 Portfolio.
- 2 Middling size Sable Brushes.
- 2 Small ditto ditto.
- 1 White Palette, about six inches diameter.
- 1 Small piece of fine Sponge.
- 1 Cup of prepared Ox-Gall.

Bread supersedes the necessity of India Rubber, as it does not injure the enamel of the Card.

19 distinct Cakes of Color, exclusive of Flake White and Indian Ink.

The Opaque Colors are

Flake White,

Vermilion,

Scarlet,

King's Yellow,

Chrome.

Hooker's Greens, four of which are only requisite for botanical purposes, may be rendered opaque by an admixture with flake white.

The remaining Transparent Colors are

Lake,	Burnt Sienna,
Gamboge,	Ultramarine,
Prussian Blue,	Madder Lake,
Burnt Umber,	Carmine,
Indigo,	Indian Red,
Raw Sienna,	Indian Ink.

The sponge is for the purpose of damping the drawing-paper previous to the laying on of color, and after the object has been sketched; the intention of the application being to remove any greasy deposit. The sponge is also for the purpose of washing the palette.

Each time the brush is used for a different color it must be thoroughly washed.

Order.

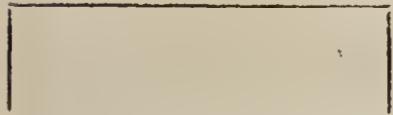
The pupil's *materiel* being now so much increased, it becomes necessary to recommend the replacing every article in its original situation immediately after use, with a most scrupulous attention to neatness and order.

Full Strength of the Opaque Colors.

Vermilion.



King's Yellow.



Scarlet.



Chrome.

Full Strength of Hooker's Greens.

1st.



2d.



3d.

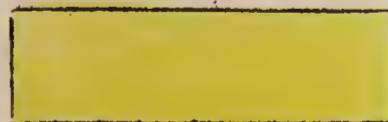


4th.

*Full Strength of the remaining
Transparent Colors.*



Lake.



Gamboge.



Prussian Blue.



Carmine.



Indigo.



Indian Red.



Ultramarine.



Madder Lake.



Burnt Umber.



Sienna.



Burnt Sienna.

All the opaque colors, from their consistency, are as dark as is necessary ; and if required lighter, may be made so by the addition of flake white.

The transparent colors can be reduced to every *teint* below the standard of full color, by the addition of water. The production of intermediate colors of darker shades by the admixture of opposite colors, must be the result of experience and judgment.

From the foregoing schedule every species of *teint* for flower painting may be produced.

Mixing of Colors.

To attain the full strength of *transparent* colors, it is necessary, in mixing or rubbing them, to continue the manipulation till the liquid assumes the consistence of a thin jelly, and is perfectly free from any small knobs; but the *opaque* colors do not need more than three or four smart applications on the palette to render them fit for use.

The quantity of water necessary to produce as much of one color as it is prudent to have at a time on the palette, is just

that which a brush will bring up at one immersion.

Should the color, when mixed and tried on the paper, appear rough, the following method will produce the necessary softness: Take a clean full-size brush, and with clean water wash off as much of the prepared ox-gall as the brush will hold. This will be sufficient for a full glass of water, with which thin the rough mixture.

It frequently occurs that *carmine* is required somewhat brighter than it is in the cake: when that is the case, the effect may be successfully produced by the addition of one or two drops of the spirits of hartshorn, or the same quantity of lemon

juice, mixed in the glass of water the pupil is using.

The Opaque Colors

are advantageously used in some parts of a few flowers, such as the anemones, the scarlet geranium, and heartsease, the dahlia and auricula. In leaves, opaque color should be used universally; it imparts a degree of softness which cannot be attained by the use of *transparent* colors alone. Its use also economizes time. That which would occupy a whole day, under the old system of shading and leaving lights, (the only means in the absence of the opaque colors,) may, by their use,

be executed in three hours, with much greater ease, more gratification, to the artist, and stricter faithfulness to nature.

On Holding the Sable Brush.

In holding this important instrument, the same instructions, given at page 2, for the pencil, should be attended to, and the strictest care taken to obtain the finest imaginable point to it. This latter attainment is effected by holding it considerably inclined to the shoulder, and turning it round from left to right, and from right to left on the palette.

*On beginning to Paint Leaves
from Nature.*

A piece of writing-paper having been provided and placed under the pupil's right hand, to prevent the card being soiled, as well as to try the strength of the mixed color, the leaf should then be delicately outlined in pencil, as well as the principal fibre on it; after which, being careful to take no more color into the brush than one third of its capacity to retain, the pupil may cover the entire disk of the leaf, as evenly as possible, with the lightest shade of Hooker's greens prepared thin.

A second coat should then be prepared, darker than the first, but lighter than the natural tint of the leaf. This color should be applied cautiously to the left side of the fibre, and then the right, *omitting to cover the fibre.* This second color is neither to be carried to the apex nor edges of the leaf by nearly the eighth of an inch, and which spaces are to be shaded down, with much care and neatness, by the same color, worked up with a little flake white or the lightest green. On this color the largest subdividing fibres are to be faintly marked out with a black lead pencil.

Shadow.

It now becomes necessary for the pupil to observe where the shadow falls, and wherever that is, shade down with a light hand in Hooker's dark green.

Edges and Apex.

The edges and apex must also receive attention, and must be softened down with the finest point the brush is capable of attaining.

Fibres.

The fibres next demand application, and they may be laid on either with the light-

est shade of Hooker's green and white mixed, or gamboge and white mixed.

The most subtle terminations of the fibres must not be attempted with the Langdon's pencil, but must be finished with one of the above mixtures, and by the most delicate application of a finely-pointed brush.

The instructions on leaves have been minute, because the difficulty to be overcome is considerable. Their beauty too entitles them to attention, communicating as they do as much interest to the blossom as the eye does to the human face.

Painting the Blossom.

The rules already laid down as to care and assiduity being presumed, it is only necessary to observe, that every blossom must first be shadowed in its darkest parts with a very slight shade of Indian ink, and then gradually brought up to the *color* of the object to be copied.

In such delicate blossoms as the fairest of the anemonies there will be observed many diminutive yet striking fibres, and their beauty, though surpassing description, must not be evaded in delineation. They may receive their existence and be brought out after the flower is

otherwise finished, and by a transparent color the merest trifle deeper than the proper *teint* of the blossom.

OBSERVATIONS.

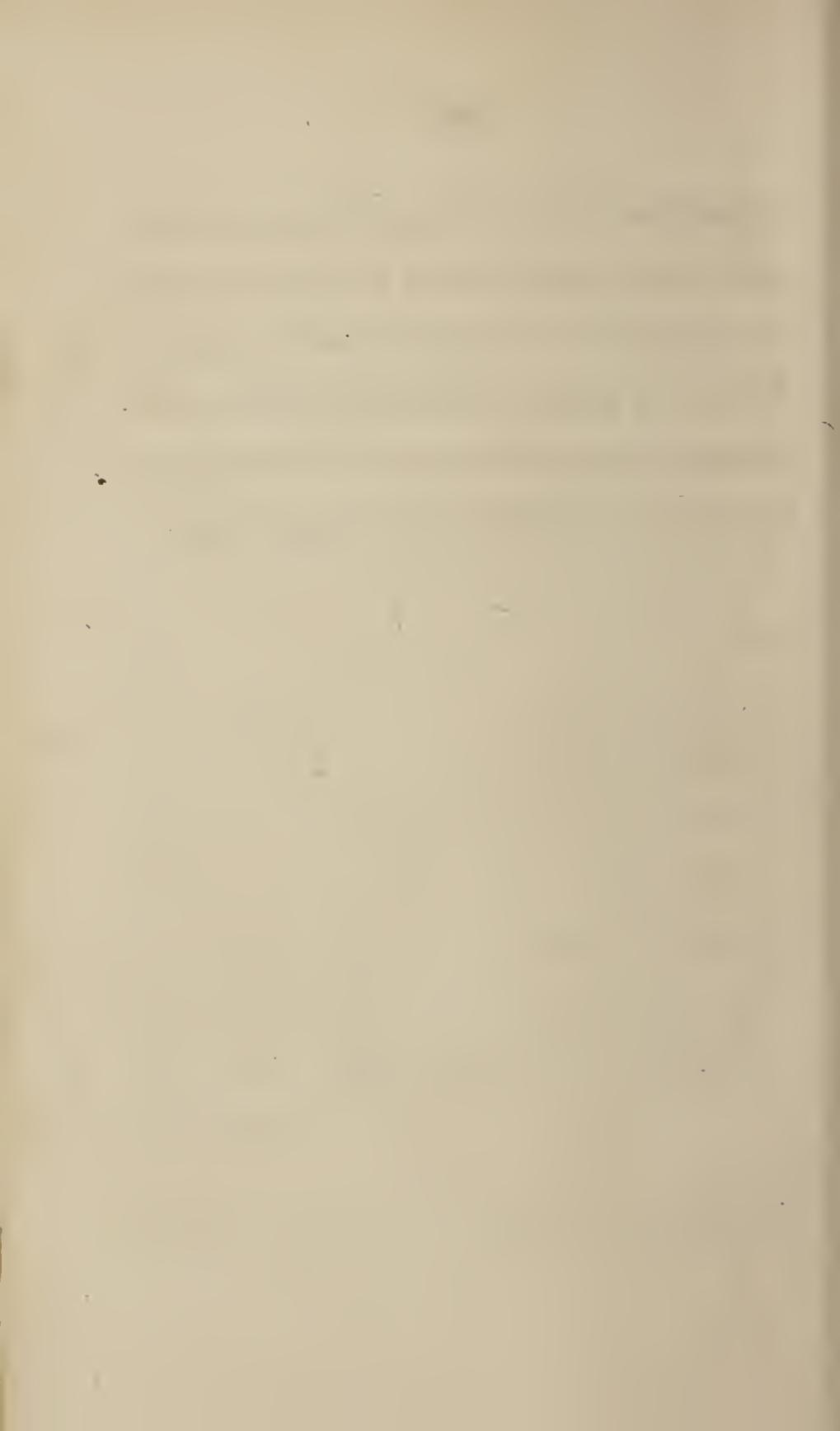
The attainment of proficiency may possibly induce the pupil to engage in the *tout ensemble* of a furnished vase; but this mode of grouping, though striking, is not judicious. It is countenanced by fashion, *not by taste*; and, though the arrangement (as to contrasts) of an artificial *bouquet* may deserve commendation if well executed, yet the natural economy of each plant cannot be delineated.

“ It is by itself the lily rears its head
In native purity and love.”

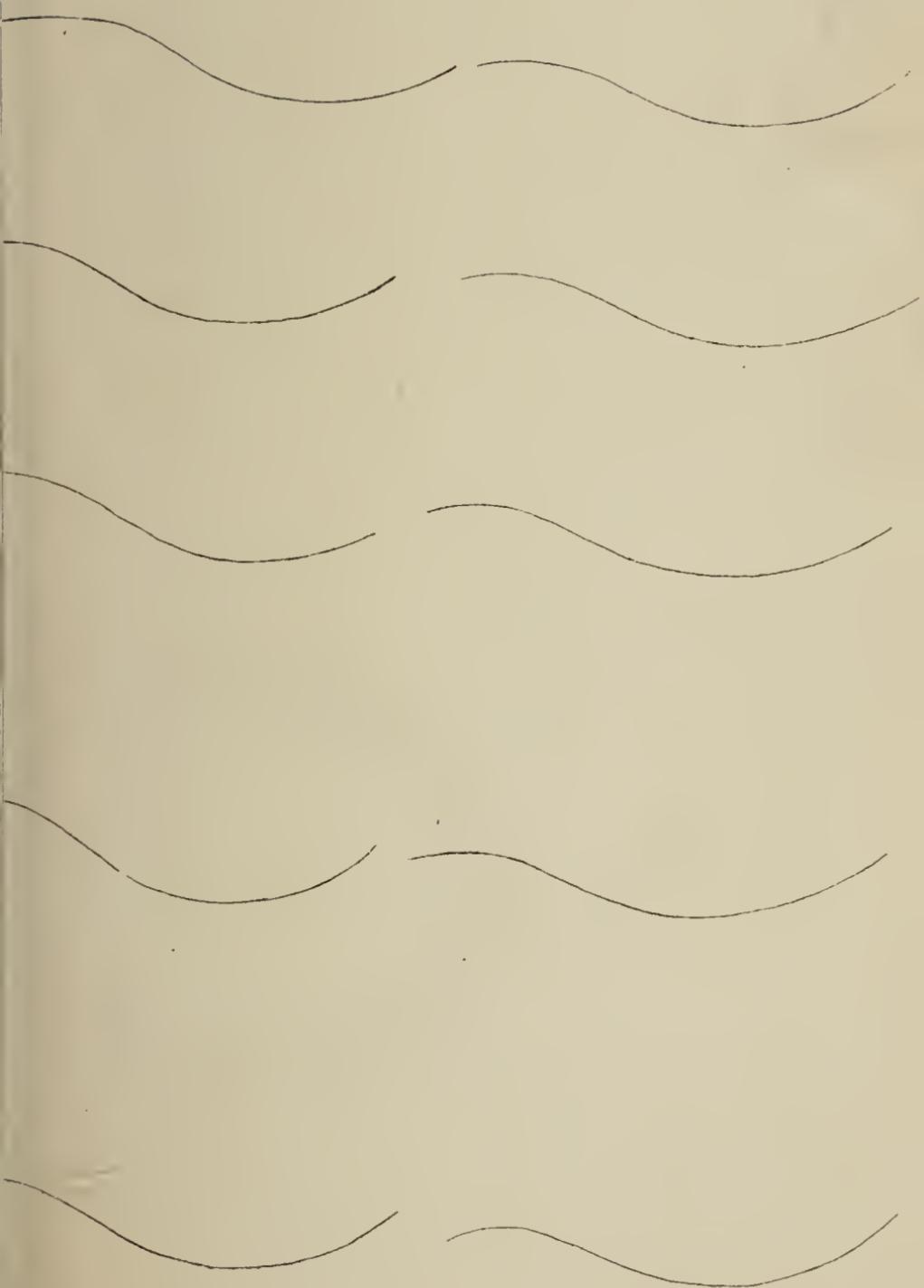
At this period the pupil should no longer require rules; but it has been thought that an index of the ordinary flowers to be found in bloom in each month of the year would be acceptable: As an apology for the absence of botanical names, as well as for the brevity of the catalogue, the writer begs to announce that she is engaged on, and has nearly completed a work, entitled "Boudoir Recreations in Botany," especially adapted to the flower painter. The following Appendix is therefore only intended to comprise the more common flowers, and suggest to the student natural subjects to copy, at all times at command.

The work above announced, and which

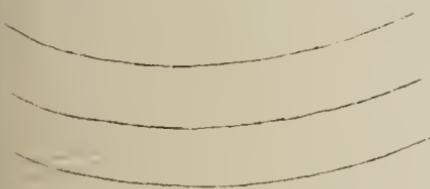
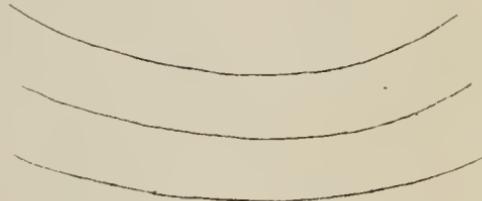
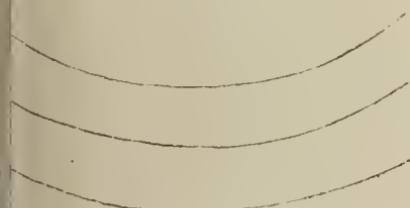
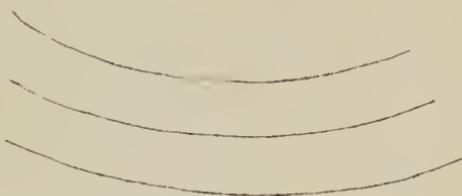
will be ready for publication within a month after the present, will, it is hoped, lead to the study of the more elaborate works on Botany; a science as beautiful as it is important, and opening sources of delight so copious as to render satiety impossible.



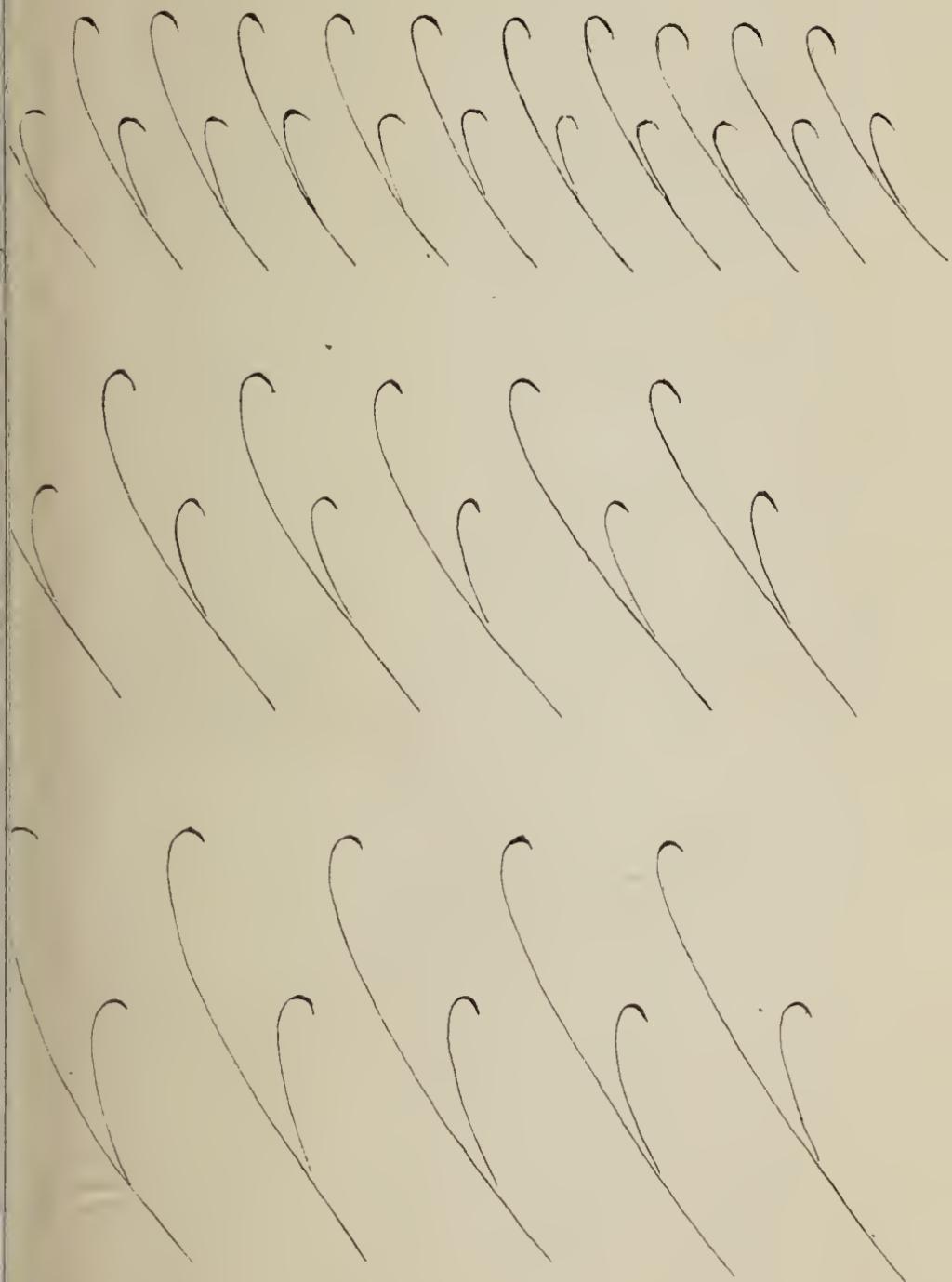
Lesson 1.



Lesson 2.

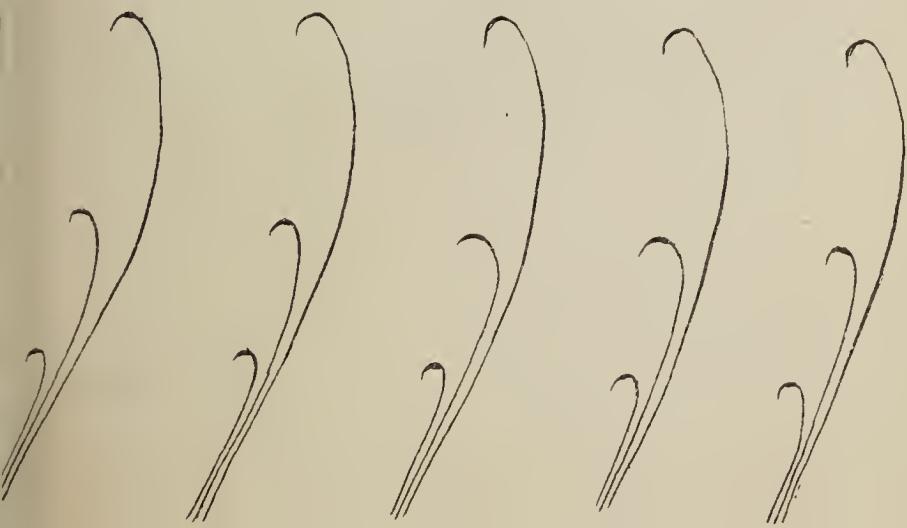
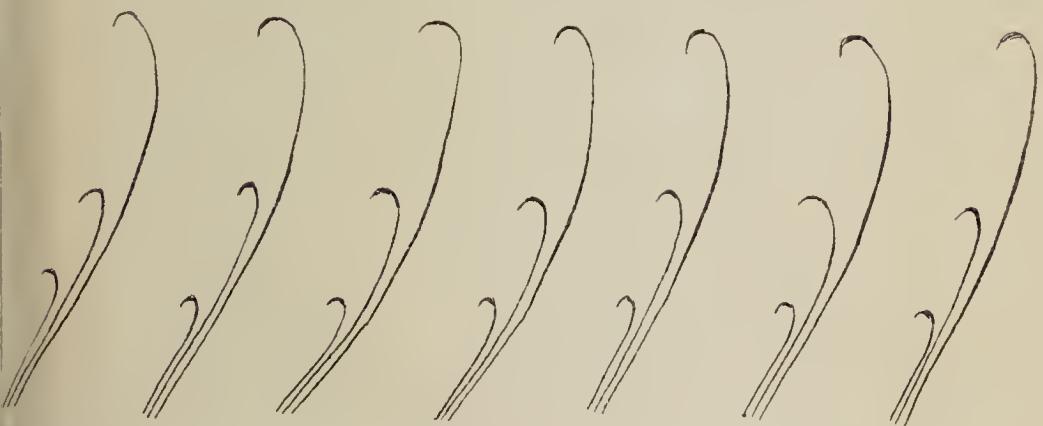
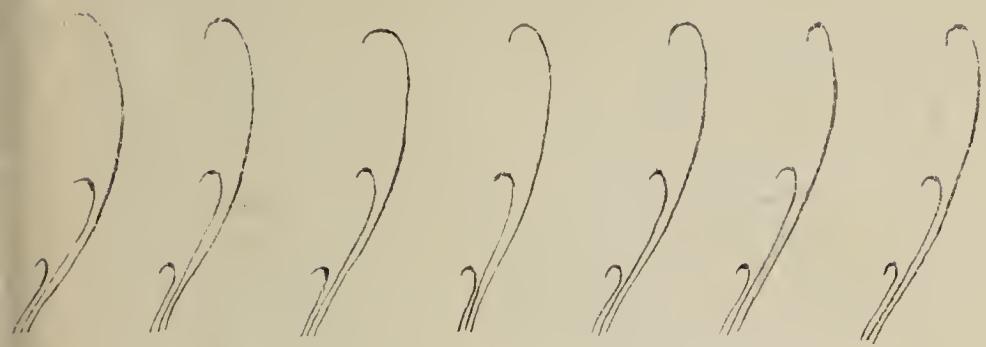


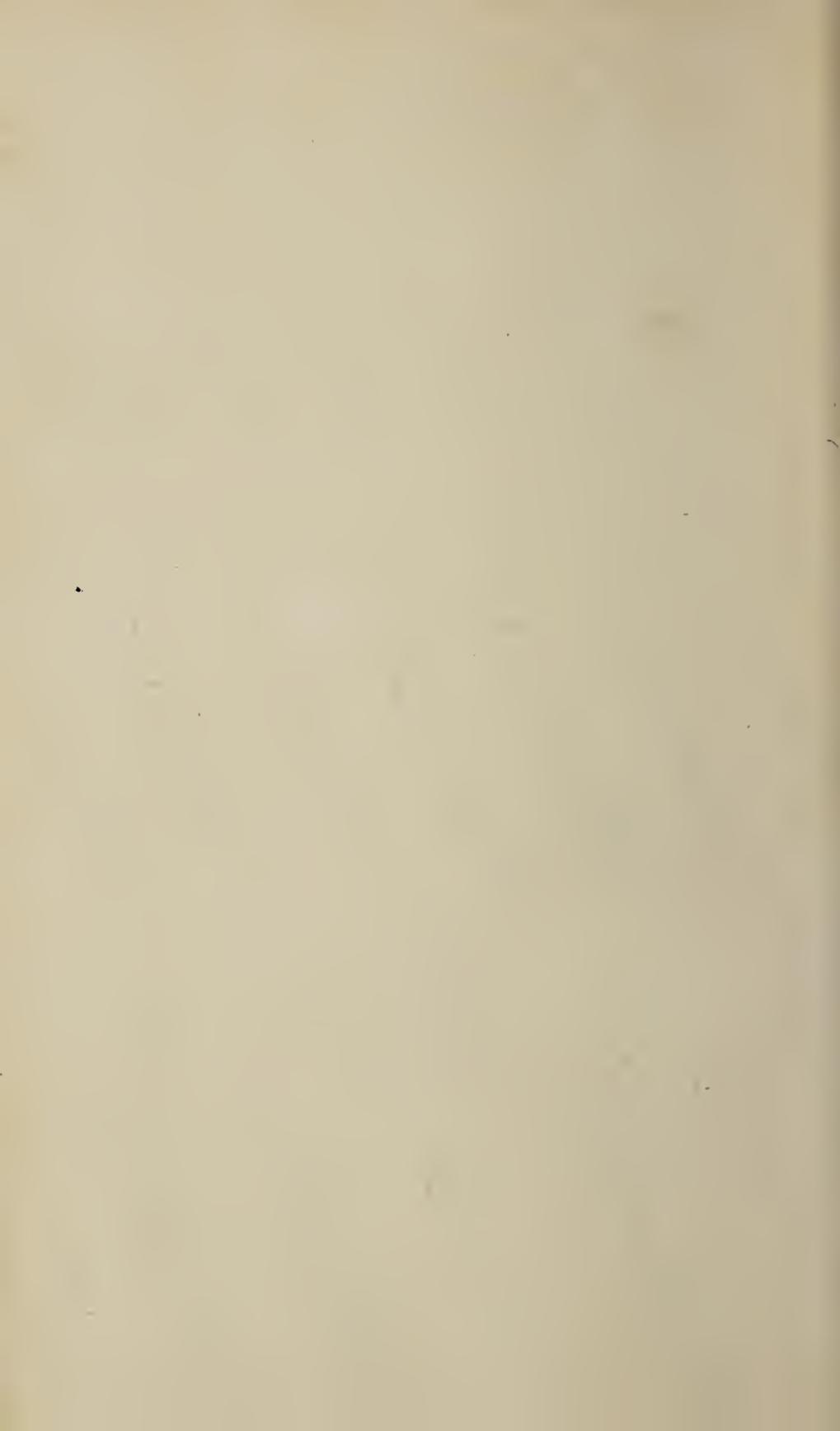
Lesson 3



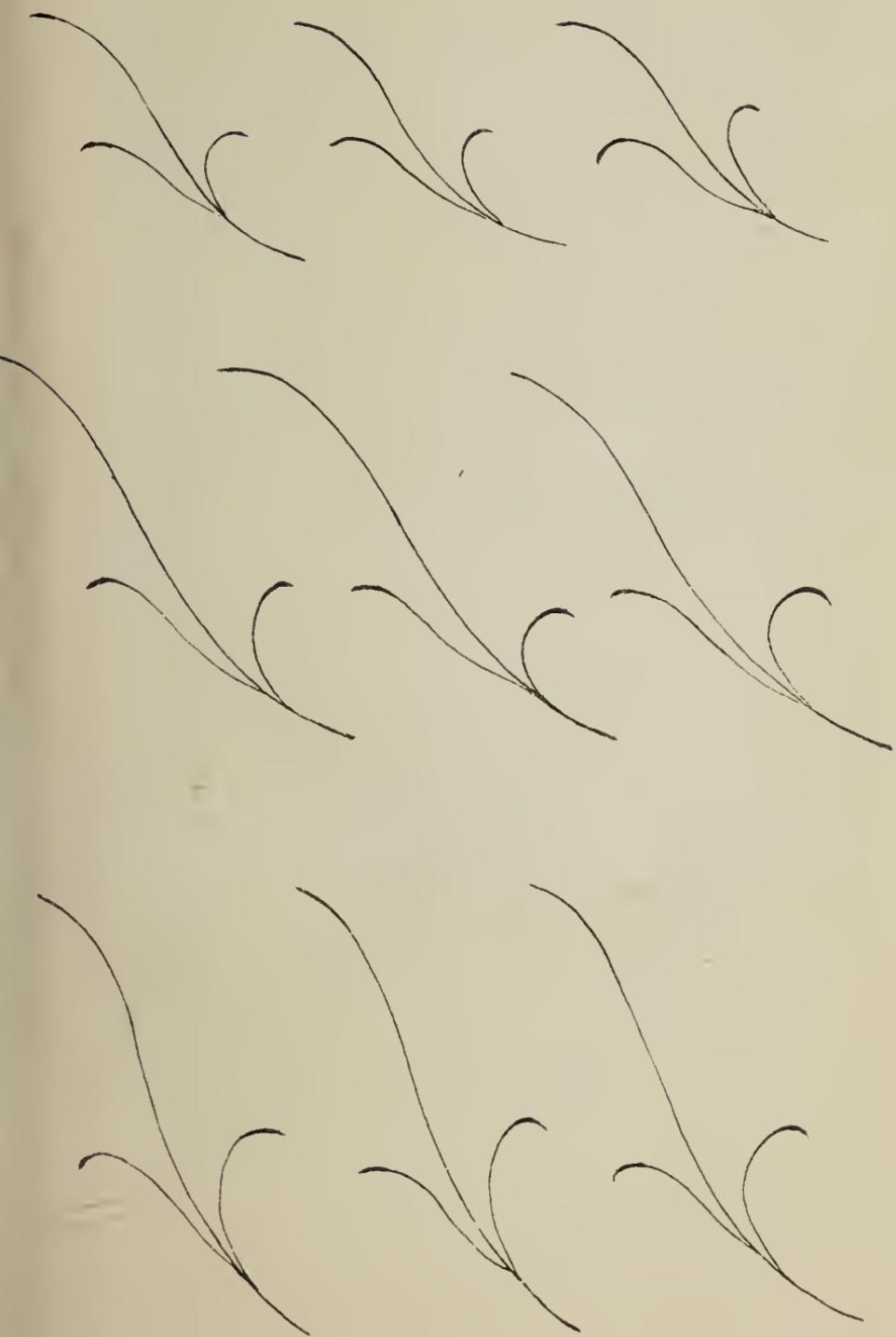
E.P.

Lesson 4.

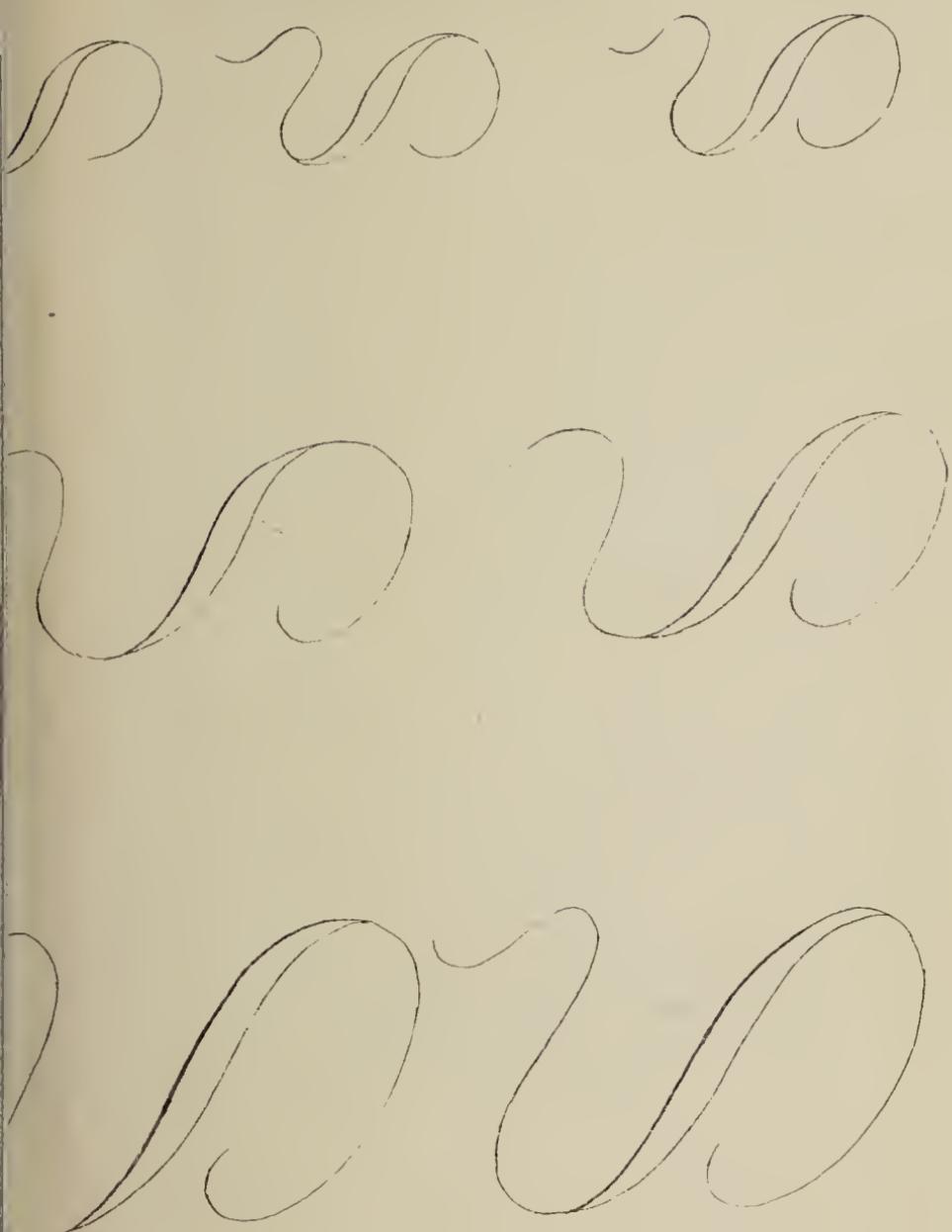




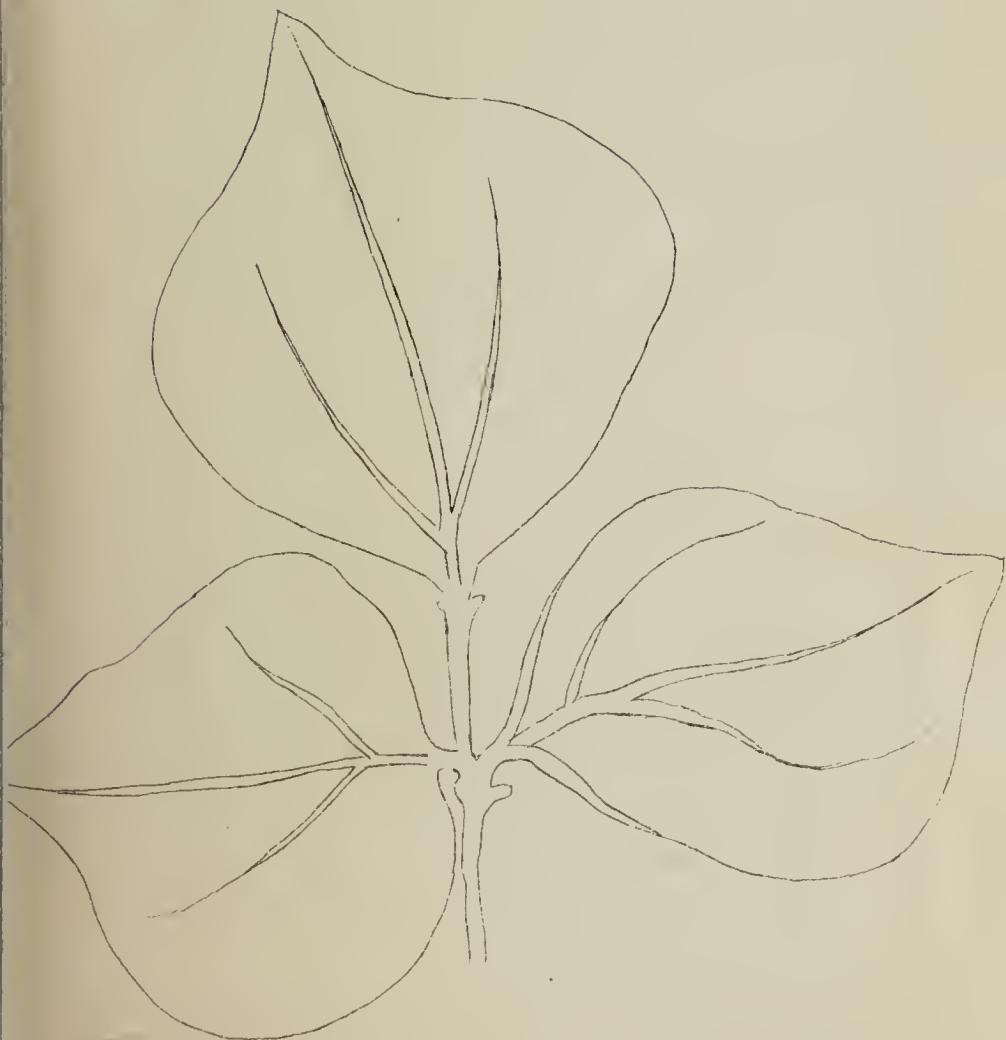
Lesson 5.

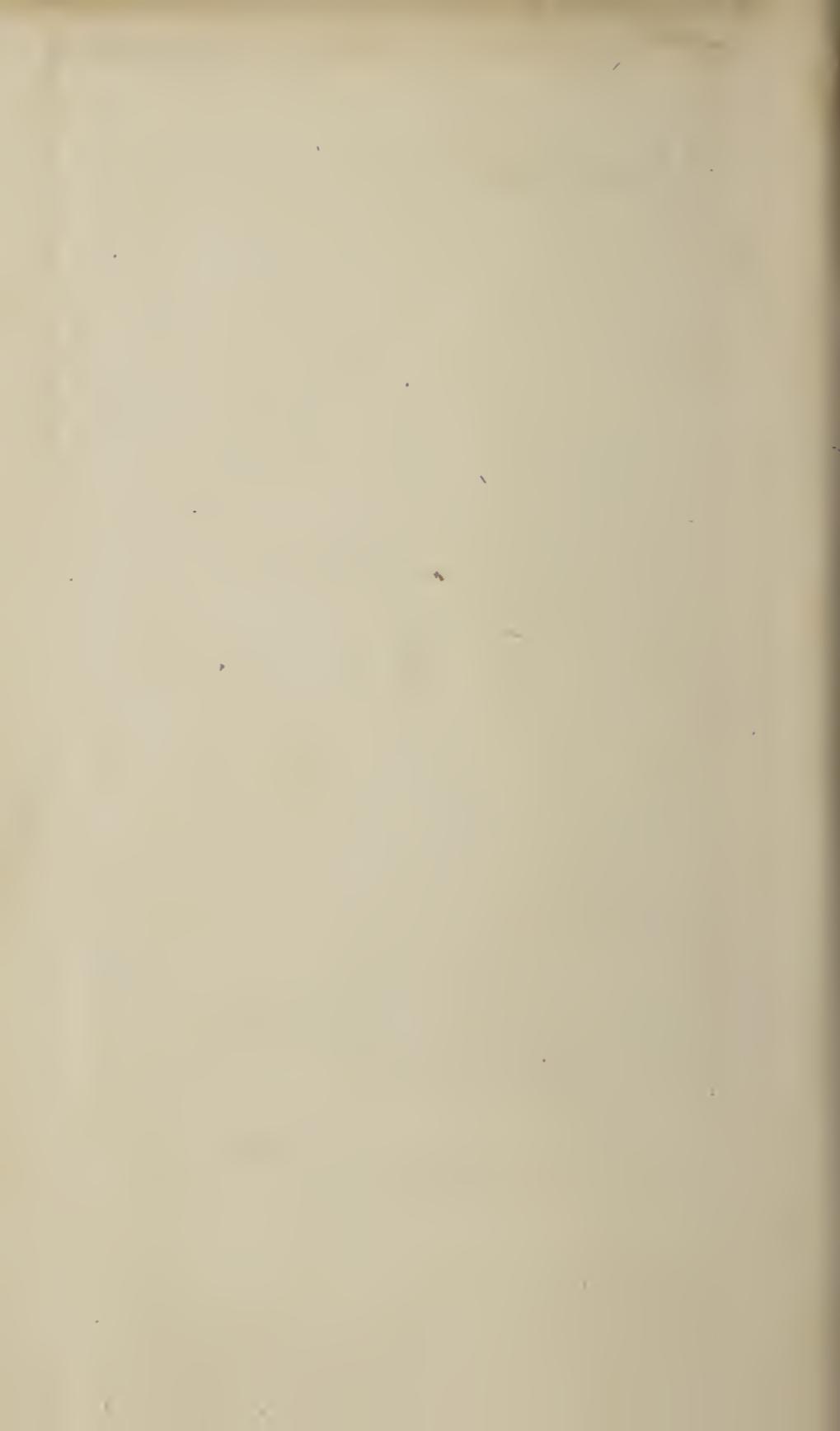


Lesson 6.



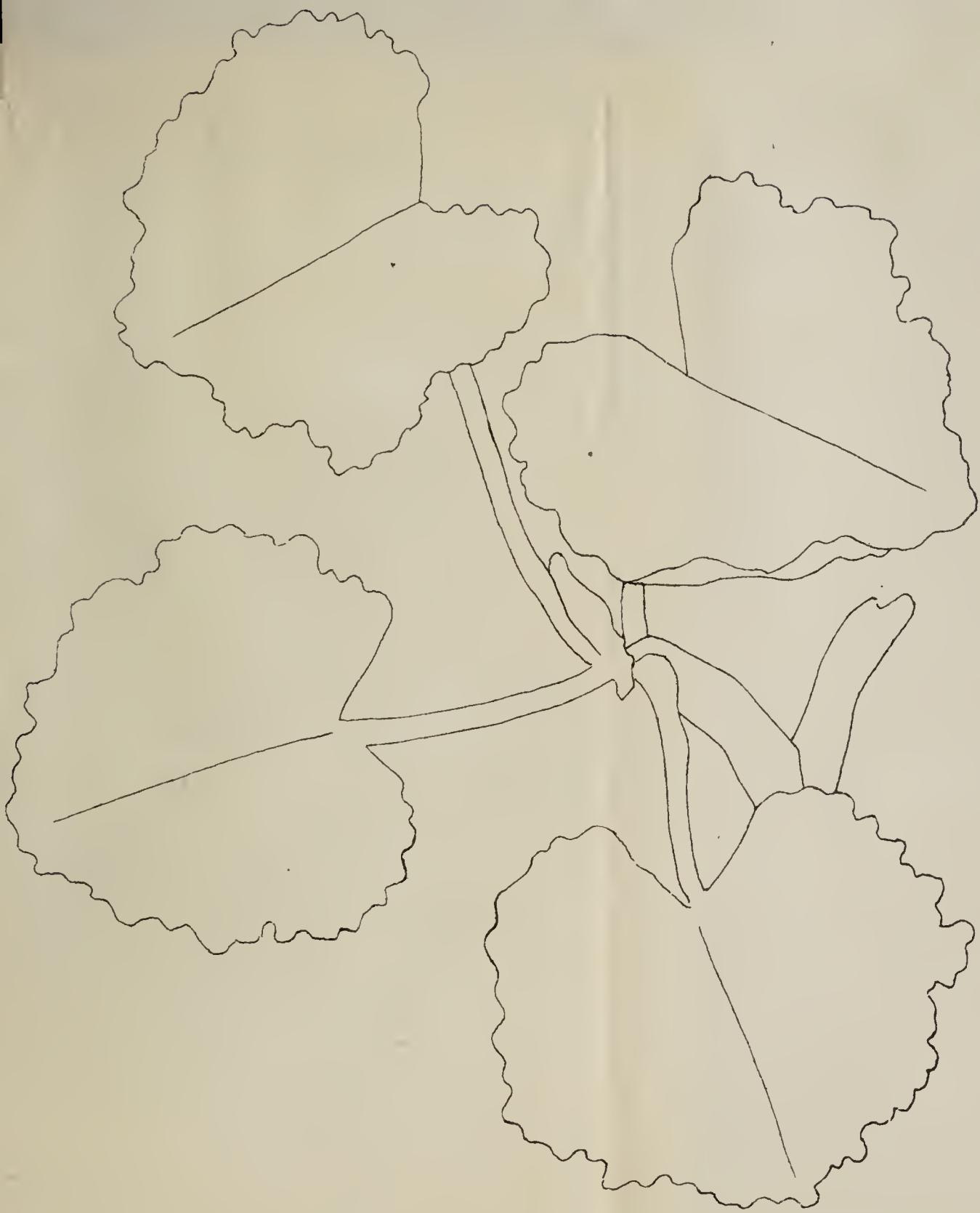
French Bean Leaf.

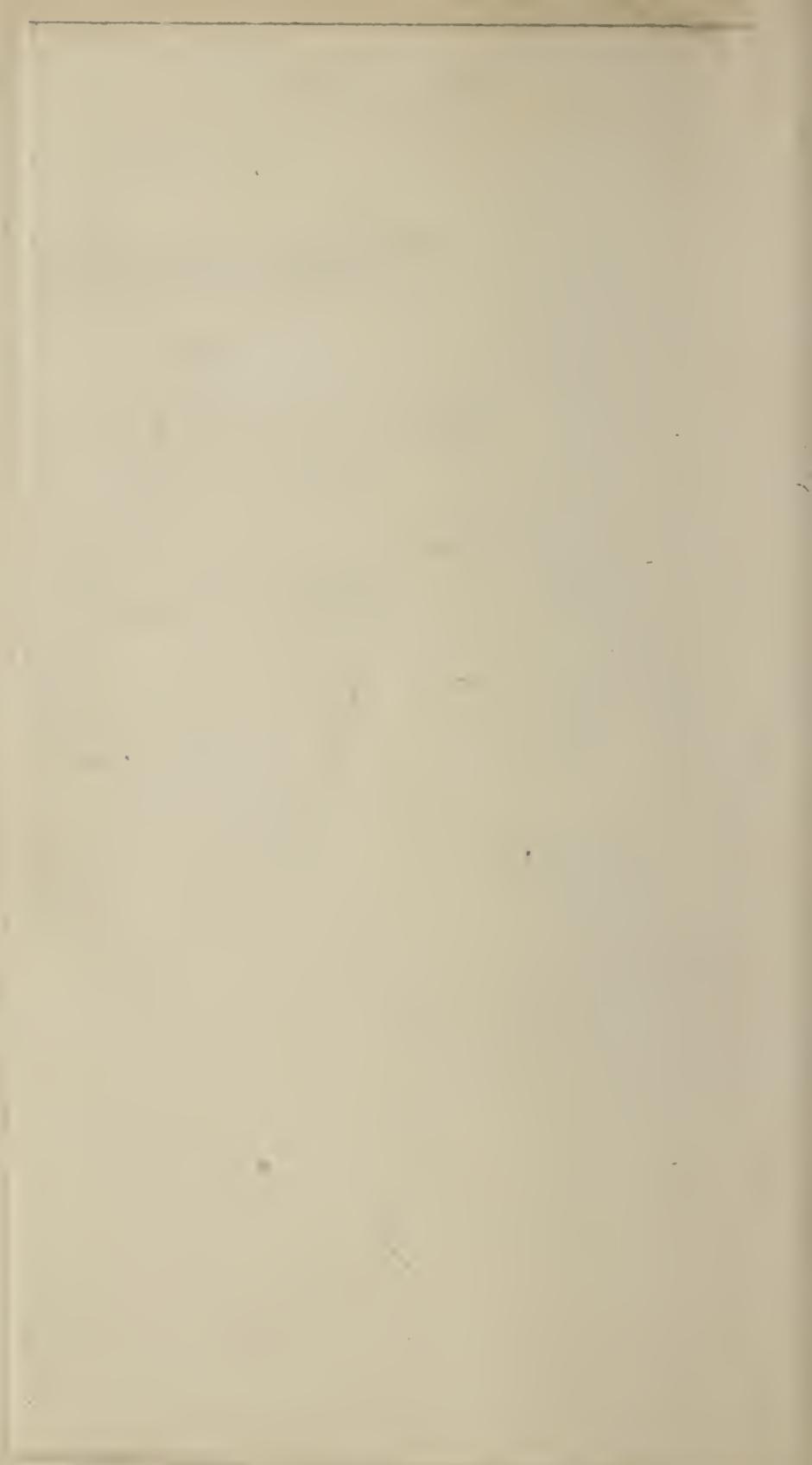




III

Scarlet Geranium Leaf.

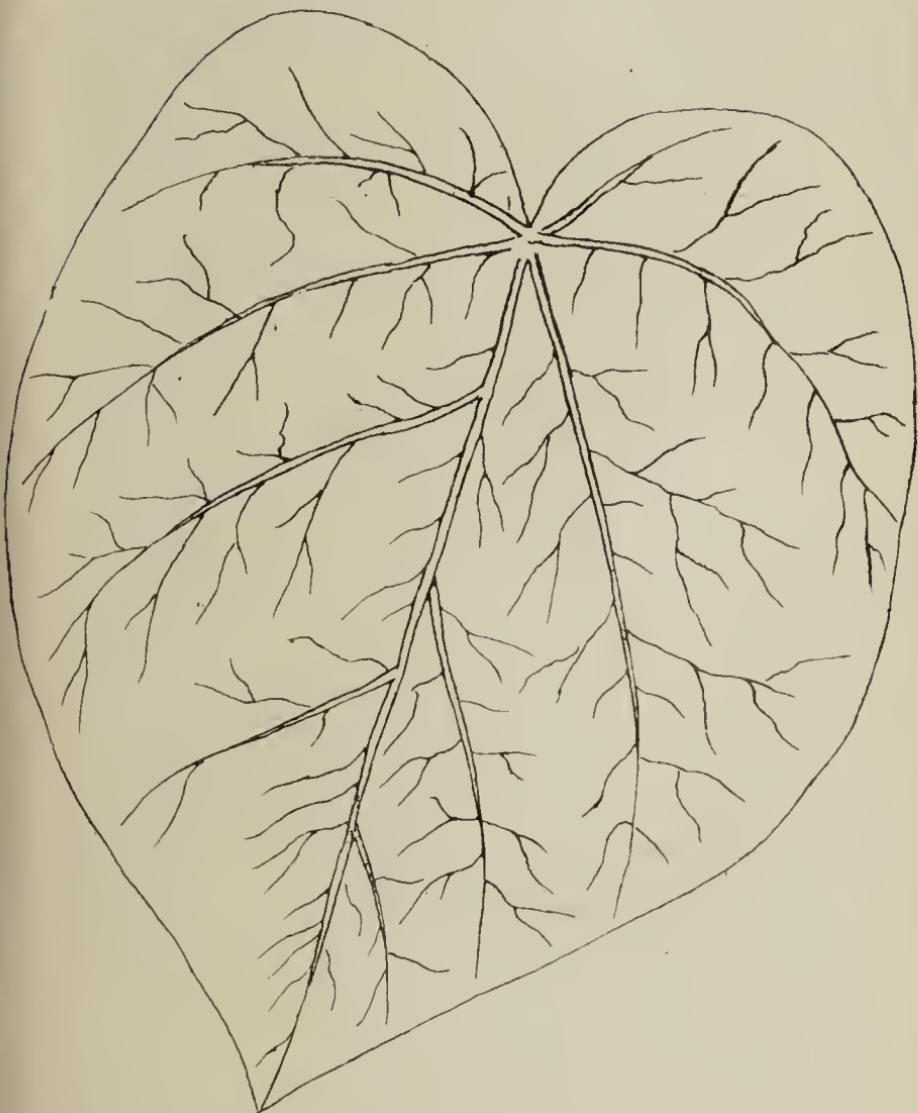


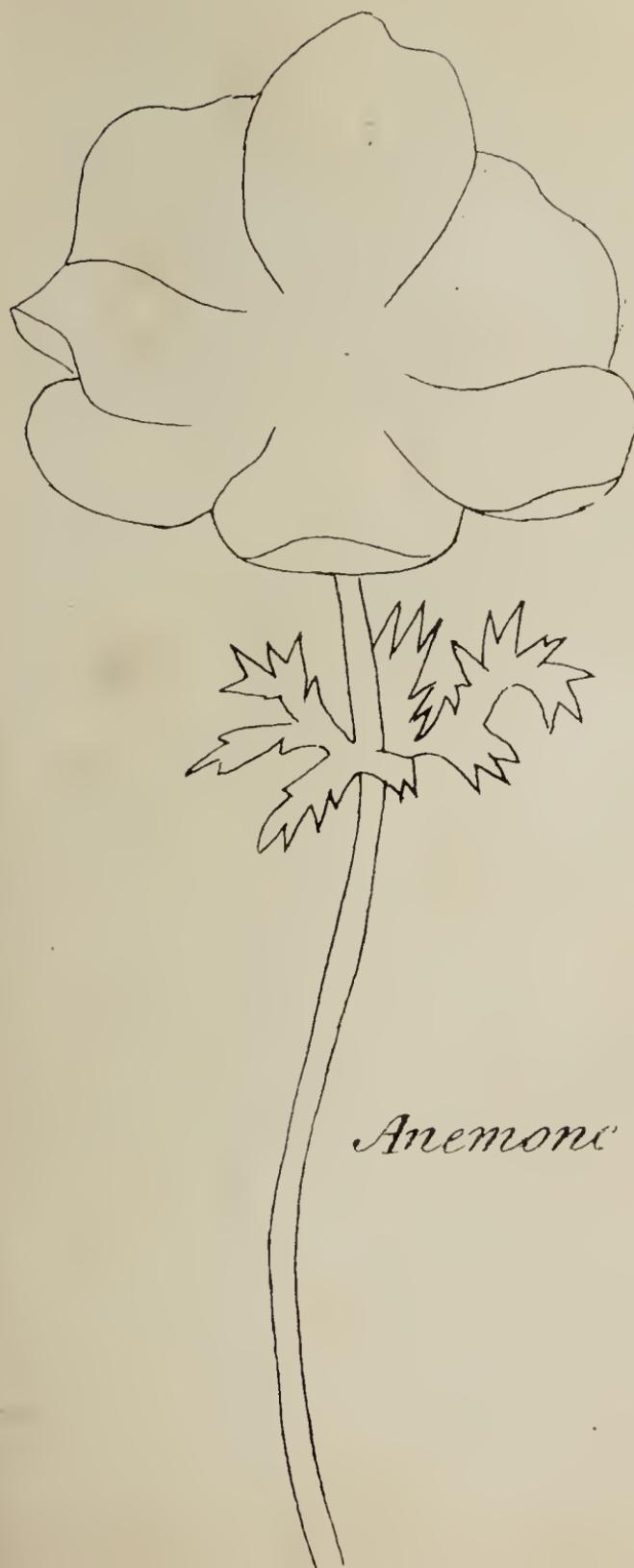


Rose Leaf.



Convolvulus Leaf.





Anemone





Scarlet

Geranium.



Cineraria & Crimson Japonica.

APPENDIX.

AN INDEX TO THE ORDINARY GARDEN PLANTS IN
BLOSSOM IN EACH MONTH OF THE YEAR.

January.

Laurustinus.

Bearsfoot.

Anemone.

Christmas Rose.

Yellow Hellebore.

Snowdrop.

China Rose.

February.

Snowdrop.

Mezereon.

Coan Sowbread.

Wild Primrose.

Violets.

Lapland Diapensia.

Spring Bulbocodium.

Fringed Star of Bethlehem.

Siberian Squill.

Two-leaved ditto.

Herbaceous Heath.

Dahurian Rose Laurel.

Hepaticas.

March.

Spring Sowbread.

Eastern Henbane.

Vernal Adonis.

Daffodils.

Van Thol Tulip.

Small Periwinkle.

Fretillary.

Crown Imperial.

Dog's Tooth Violet.

Cornelian Cherry.

Dwarf Almond.

Blackthorn.

Japan Plum.

Spring Houndstongue.

Virginian Lungwort.
Silver-edged Primrose.

April.

Wall Flower.
Hyacinth.
Cowslip.
Pasque Flower.
Yellow Tulip.
Gentianella.
Yellow Alysson.
Spring Snow Flake.
Primrose Peerless.
Sweet Bay.
Spring Crocus.
Bulbocodium.

Swedish Dogwood.
Common Almond.
Bird Cherry.
Common Laurel.
Black Hawthorn.
Snowy Mespilus.

May.

Poet's Narcissus.
White Peony.
Columbine.
Yellow Asphodel.
Lily of the Valley.
Globe Flower.
Laurel Rose.
Monkshood.
Broom.

Lilac.
German Flag.
China Rose.
Germander Speedwell.
London Pride.
Crimson Geranium.
Star of Bethlehem.
Cambrian Poppy.
Calceolarius.
Common Syringa.

June.

White Jasmine.
Greek Valerian.
Sword Lily.
Dwarf Larkspur.
Honeysuckle.

- Turkscap Lily.
Fraxinella.
Provence Rose.
Indian Pink.
Garden ditto.
Gueldres Rose.
Sweet William.
Night Smelling Rocket.
Garden Poppy.
Venus' Looking-glass.
Tricolor Convolvulus.
Nasturtium.
Canterbury Bells.
Rose Champion.
Candytuft.
Foxglove.
White Lily.
Yellow Rose.

Carnation Poppy.

Maiden Pink.

Thrift.

July.

Damask Rose.

Yellow Rock ditto.

Evening Primrose.

Martagon Lily.

Common Mullien.

Thorn Apple.

Musk Mallow.

Travellers' Joy.

Japan Lily.

Tulip Tree.

Sweet Pea.

Lavender.

Dahlia.

China Aster.

Holyhock.

Honey Wort.

Blue Lupin.

Tiger Lily.

Yellow Lupin.

African Lily.

Prince's Feather.

Cardinal Flower.

Love Lies Bleeding.

Scarlet Lychnis.

Annual Sunflower.

Purple Convolvulus.

Persicaria.

Flowering Rush.

Perennial Sunflower.

Snap Dragon.

Musk Scabious.

Olive.

August.

Zinnia.

Passion Flower.

Dyer's Coreopsis.

Yellow Gentian.

Sweet Sultan.

Calathian Violet.

Lady's Traces.

Globe Thistle.

Grove Aster.

Siberian Wall Flower.

Long Flowered Marvel of Peru.

Calceolarius.

Sorb-leaved Spiraea.

September.

Orpine.

Amarella.

Lady's Fringes.

Harvest Bells.

Autumnal Hyacinth.

Whorled Coreopsis.

Feverfew Rose.

Changeable Colchicum.

Michaelmas Daisy.

Italian Pimpernel.

Red Valerian.

Fuchsias.

Scarlet Houstonia.

Musk Rose.

Mountain Green.

Meadow Sweet.

Purple Alyssum.

Tiger Flower.

October.

Late Feverfew.

Sweet Maudlin.

Beautiful Aster.

Liatris.

Gold Chrysanthemum.

Belladonna Lily.

Guernsey ditto.

Saffron Crocus.

Dahlia.

Yellow Amaryllis.

Parrot Cornflag.

Round-headed Buddlea.

Spotted Honeywort.

November.

Mountain Violet.

Ten-petalled Sunflower.

Chinese Chrysanthemums.

Indian Hawthorn.

Arbutus.

Irish Heath.

Blue-headed Gilia.

Grey-leaved Convolvulus.

Scarlet Lobelia.

December.

China Rose.

Late Chrysanthemum.

Chinese Jasmine.

Cape Aletris.

Violet.

Tricolored Heartsease.

Japan Corchorus.

THE END.

J. AND C. ADLARD, PRINTERS,
Bartholomew close.

NEW WORKS
PUBLISHED BY THOMAS HURST,
65, ST. PAUL'S CHURCH-YARD.

A TREATISE ON HABERDASHERY AND HOSIERY, including the Scotch, Silk, Linen, and Woollen Departments. Price 2s. 6d.

THIRD EDITION.

"The above is one of the most useful little volumes that ever issued from the press; it is unique in its kind: it is the haberdasher's complete vade-mecum; and, as such, will be considered as necessary in a haberdasher's shop as the Ready Reckoner, &c."—*Guardian and Public Ledger*.

"It will be seen, by an advertisement in another column, that a useful and clever little work has just issued from the press, entitled 'A Treatise on Haberdashery, &c.' which we have no doubt will shortly find its way into the possession of all who are anxious to be initiated into the mysteries of buckram, canvass, tape, and thread; not, however, being confined to the lighter departments of the trade, this little manual may be looked upon as a book of reference, and those connected with the Drapery Business would do well to place it in the hands of their assistants."—*Kent Herald*.

In a neat pocket volume, price 3s. 6d.

THE ARCHER'S GUIDE; containing full Instructions for the use of that ancient and noble instrument the Bow; directions for the choice of Arrows; and all information essential to the attainment of theoretical proficiency in the graceful, manly, and fashionable pastime of Archery.

"The best rules for acquiring a healthy and fashionable amusement are laid down in this little treatise, which the author has also interspersed, most agreeably, with historical notices and anecdotes of the science he professes. We give it our most cordial and unqualified recommendation."—*United Kingdom*.

"The historical matter with which this excellent little work commences will be read with infinite delight," &c.—*From a long and favorable Critique in the Monthly Review, for June.*

New Works published by THOMAS HURST.

Adapted for the waistcoat-pocket, price 2s. 6d. in roan, with tuck, and 2s. in silk, gilt edges,

THE PEARL PRONOUNCING DICTIONARY OF THE ENGLISH LANGUAGE, containing all the Words of difficult pronunciation, and many scientific terms not in any other Pronouncing Dictionary; with the sound of each syllable distinctly shown by a natural combination of letters. By the Author of the “*Writer’s and Student’s Assistant.*”

“ We would recommend all who arrive from the east, the west, and the north, to buy this microscopic volume; it will be a sure guide to prevent their being laughed at for a vicious or a provincial pronunciation.”—*Guardian and Public Ledger.*

ABSTRACT of the Act for amending and regulating the Fares of Hackney Carriages, Cabriolets, &c. Price One Penny.

In 18mo., price 3s. 6d. cloth, with a frontispiece,

DR. CALCOTT’S GRAMMAR OF MUSIC; comprising a full Explanation of all the Notes and Marks; and Treatises on the Sciences of Melody, Harmony, &c. Illustrated with numerous examples from the Works of the most celebrated Composers. Printed with an elegant Music Type on a new construction.

Price 2s. cloth, or 3s. roan, gilt edges,

THE CHRISTIAN’S MANUAL OF PRAYERS, for every Morning and Evening in the Year; to which are added, Family and other Prayers. By **THOMAS CARPENTER.** Second edition.

CRYPTOGRAPHY; or, a most concise System of Short-hand. Price 6d.

In a neat 12mo. volume, price 3s. in cloth,

THE JUROR’S GUIDE; or, the Spirit of the Jury Laws. Pointing out the Qualifications, Duties, Powers, and Liabilities of Jurors in general, whether on Grand Juries, Special Juries, Petty Juries, or particular Inquests. By a **BARRISTER.**

New Works published by THOMAS HURST.

“ It is incumbent on every gentleman in the kingdom to have a competent knowledge of the laws which regulate Juries, and of the duties of Jurors; as well because he may frequently be called upon to determine, in such a capacity, the rights of others, his fellow-subjects, as because his own property, liberty, and life, depend upon maintaining in its legal force the constitutional Trial by Jury.”—*Blackstone's Commentaries*, vol. iii. p. 349.

“ An extremely useful little treatise on a subject in which every man in the country is interested. It appears to be compiled with care, and to contain, in a small compass, all requisite information.”—*Atlas*.

In 12mo. with 49 engravings, from F. Howard's designs, price 8s. bound, with gilt edges,

BRITISH MANLY EXERCISES. By DONALD WALKER. In which Rowing and Sailing are now first described; and Riding and Driving are now, for the first time, given in a work of this kind; as well as the usual subjects of Walking, Running, Leaping, Vaulting, Balancing, Skating, Climbing, Swimming, Wrestling, Boxing, Training, &c. &c.

“ A capital book of its kind, and not only a guide, but a provocative to manly sports and exercises,” &c.—*Literary Gazette*.

“ This is a curious and valuable volume; and the directions it contains may save many lives; and generally, the instructions it offers will tend to give agility and grace, and to strengthen the constitution,” &c.—*Sunday Times*.

“ A very useful little work has just been published under this title, illustrated by excellent plates: it is written with great clearness and brevity, and by a gentleman evidently well acquainted with his subjects.”—*Bell's Life in London*.

“ A very complete little volume under this title has just been published by Hurst, of St. Paul's Church-yard. It describes clearly and carefully all the gymnastic arts and manly exercises to which the youth of this country are, and ever should be, addicted. Each subject is illustrated with line engravings, which give greater accuracy to the author's precepts, and thus enable the intelligent readers to become perfect masters of the whole science of the British athletæ. As the price of this attractive volume is very moderate, it will probably find an extensive sale amongst our schools.”—*Morning Herald*.

New Works published by THOMAS HURST.

“There is no work extant which could form a model or a guide for the present. It is an original yet very natural conception, and the manner in which it is executed does great credit both to the author and the publisher.”—*Guardian and Public Ledger*.

“This is a most excellent and useful little book, and from which persons of all ages and sizes may derive essential benefit.”—*Naval and Military Gazette*.

“We have rarely met with any literary production which bids fairer to be of practical utility than ‘Walker’s British Manly Exercises.’”—*Stewart’s Dublin Despatch*.

“This is really a beautiful little work, and complete in its kind.”—*Gloucestershire Chronicle*.

THE LAWS OF WHIST; or, the Whist Player’s Pocket Companion. By JONATHAN LONG, Esq. Price Six-pence.

In the Press,

FRENCH PEARL PRONOUNCING DICTIONARY.
By Mrs. E. E. PERKINS.

Sold also by T. HURST,

LITHOGRAPHIC DRAWING OF COVEHITHE RUIN, in Suffolk. By Mrs. E. E. PERKINS.

LA POUDRE GENOIS, for preventing the Existence of Moths in Fur.

217 / 0417
A O | A R T

DOT

